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seems to rise above the monotonous flow of the octosyllabic line :

S'a femme me vouloit donner
Sa fille le roy d'Angleterre
Et acquitter toute la terre
Qu'il tient, et quanqu'en ont si homme,
Ne qu'il a de cy jusque(s) a Romme,
Ne la voudroie (je) prendre mie
Pour faire eschange de m'amie,
Qu'elle vault mieux que fille a roy,
Tant la voit on de grant aroy,⁶⁵

We are reminded at once of the "Chanson du roi Henri" of *Le Misanthrope*.

In his paragraph on *Guillaume de Dole*, or the *Roman de la Rose*, Gröber⁶⁶ states that he finds no trace of its influence on the *Violette*, nor of the *Violette* on it. The impression the latter gave me was that it had a predecessor in its own style. Still the only evidence to support this impression is very slight. The songs in the *Violette* are not so skilfully introduced as they are in the *Rose* (compare the beginnings of the two poems), from which one might argue that the poet relied on his audience's acquaintance with the kind and so hurried on to his objective point. It is also to be noted that the Châtelaine of Dijon, who is mentioned by name only in the *Rose* as the assumed sender of the love tokens to the seneschal, is the one who urges the hero of the *Violette* to sing the song that opened his lips and led to the boast which was the beginning of his sorrows.

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THE WANDERER 78-84.

It is not impossible that the disputed passage (ll. 78-84, particularly ll. 81-84) in the Anglo-Saxon poem *The Wanderer* may be best punctuated thus :

Wōriað þā winsalo ; wāldend licgað
dræame biðrorene ; duguð eal gecrong
wlanc bi wealle ;— sume wīg fornōm,
ferede in forðwege : sumne fugel opbær
ofer hāanne holm, sumne sē hāra wulf
dēaðe gedælde, sumne drēorighlēor
in eorðscrafe eorl gehjǣdde.

The discussion in Wülker's *Grundriss* (p. 206) has led to a wide acceptance, and in positive form, of Thorpe's suggestion, "fugel=ship?" (*Codex Ex.* p. 291); and the editors usually agree in placing a colon after *wealle*, and in

⁶⁵ *Ibid.*, 1741-1749.

⁶⁶ *L. c.*, pp. 533-534.

punctuating the following lines to indicate a series of coördinated mishaps (*vid. Ettmüller*, p. 217; Grein-Wülker, I, p. 288; Sweet, *Anglo-Saxon Reader*, seventh ed., p. 162). These two features of the interpretation are accepted by Professor Edward Fulton, who translates thus :

"Crumbling are the wine-halls, and the warriors lie
Shorn of their pleasure; scattered the retainers
Once proud on the wall: war has seized some,
Led them forth to their death; the fleet ship one
O'er the high sea has borne; the hoar wolf another
Has mangled in death; and dolefully one
In his bed of earth the earl has hidden."

[It is important for the following discussion to notice that wāldend ('lords') is here mistranslated by "warriors." The phrase "on the wall" must also be revised.]

The coördination of clauses after *wealle* is thus defined by Wülker (*Grundriss*, p. 206): "Es sind damit alle Todesarten aufgezählt: im Kriege, auf Seefahrten, auf der Jagd, durch Krankheit oder durch Alter." Brooke (*Hist. of Early Eng. Lit.*, p. 366, note) enlivens the matter in an interesting but wholly unwarranted manner:

"These are the various kinds of death,—death on the war-path: death on a sea-expedition, that is, death in a foreign land (*Fugel* is the war-ship); death, when outlawed, by a wolf; death in old age. and the earl weeps when he buries his friend in the barrow because he has not died in battle,—one of the pagan touches in the poem."

Brooke, however, has caught the spirit of the poem, and admits only the kinds of death which may befall a thane. The poet has not digressed into a catalogue of "alle Todesarten;" he keeps his eye fixed upon the visior of the departed glory of the "hall," and laments the death of lords and of retainers. It is not the dwellings of men but the *winsalo* that 'wear into dust,' and the artistic demands of the counterpart, the death of the occupants of the 'wine-hall,' are strictly observed. Thus, *wāldend* and *duguð* complete the enumeration; the details which follow give precision and concreteness to the picture, and deepen its pathos.

The passage begins with three concise and complete statements (*Wōriað wealle*), but the death of the retainers, the last of the complete statements, is then expanded to relieve the severe compactness of the passage. This expansion is moreover demanded by the

traditions of poetry, and specifically by the sentiment of the poem. *The Wanderer* is reminiscent; the raven, the eagle, and the wolf, no longer forebode carnage (as in *Judith* 205 f. and *Maldon* 106 f.), nor do they greedily despoil the slain (as in *Brunanburh* 60 f.), but their finished work is now mingled in the mournful and vivid recollection of the sad fate of the warriors. The poets have thus handled this favorite theme of portent and of horror from three points of view,—the future, the present, and the past.

The poet of *The Wanderer* has added the circumstance of occasional burial, and, inasmuch as *sumne* thrice repeated distributes *sume*, this should mean the burial of a warrior who has fallen in battle, and complete the enumeration of what may befall the body of the slain hero. As to *ofer hæanne holm*, there is no difficulty; the carnivorous birds,—the eagle, the raven, and the sea-birds,—build their aeries in the high cliffs, they feed upon the corpse of Paetus (Propertius, iv (iii) viii, 8-12), and delay their journey over the sea that they may join the Thracian dogs and wolves at the feast of carrion on the plain of Pharsalia (Lucan, vii, 832 f.).

JAMES W. BRIGHT.

THE SOURCES OF DAVENANT'S *The Siege of Rhodes.*

In the history of the English stage there has been no piece of a more epoch-making character than Davenant's *Siege of Rhodes*.¹ The first part of this play appeared in 1656, and was the second piece of a dramatic nature produced during the Commonwealth. With its first presentation were introduced at least three innovations of far-reaching importance: movable scenery, women actors in female parts (these had been taken by boys before this), and an attempt at the opera,² all of which may be attributed to French influence. Besides, some have been inclined to dispute the claim for Boyle's *Mustapha* as the first heroic play, in favor of this piece; but since Davenant did not employ the heroic couplet throughout, this distinction cannot be justly claimed for him, although, in his effort "to introduce the examples of moral virtue, writ in verse," he

¹ Folio edition of Davenant's works, p. 1 ff. London (Herringham), 1673; *Dramatists of the Restoration*. Ed. Maidment and Logan, iii, 247. Edinburgh, 1872-4.

² Davenant calls it *Stylo-Recitativo*, that is, "alternately sung and recited."

has certainly approximated the heroic play, and Dryden in his *Essay on Heroick Plays* has accorded him the credit (if it may be called *credit*) of setting the fashion for them.

The merit of the first part of the *Siege of Rhodes* is only mediocre, at best. It wants, to quote Dryden again, "the fulness of a plot, and the variety of characters to form it as it ought." The second part, naturally a continuation of the first, was first acted after the Restoration in 1661, and is wanting in several of the faults which characterized part one. An edition of the two parts, with the first somewhat enlarged—chiefly by the addition of the character Roxolana—appeared in 1663, and is dedicated to the Earl of Clarendon.

With regard to the source of the *Siege of Rhodes* no suggestion has heretofore been made, except that the play exhibits some agreement with history, which is confessed in fact by the poet in his prefatory notice. Indeed, Davenant has been grievously neglected by English students in the matter of sources. And this is no more painfully illustrated than in the case of the late editors of his dramatic works—Maidment and Logan—from whom so much might have been expected.³ For Davenant's sources are not so skillfully concealed as one might imagine from the meagre knowledge which we possess concerning them. In the case of the *Siege of Rhodes*, it is a matter of surprise that Schick or Sarrazin have not discovered its connections.

For the purpose of bringing the plot of the play before us, a brief outline is submitted. Ianthe, the lately-wedded wife of Alphonso, who is fighting in defense of Rhodes, while on her way from Sicily to join her husband, is taken prisoner by Mustapha, one of the Turkish bassas. She is conducted before Solyman, Sultan of the Turks, veiled according to the promise of her captor, and is sent thence by Solyman, though reluctantly, since he has become enamored of her, to Alphonso at Rhodes. The Turks lay siege to Rhodes, but are at first repulsed owing to the bravery of the Sicilian ally. The tide of war finally turns, and the Rhodians are reduced to great distress. Their only hope is in Ianthe, who goes in

³ It is with much disappointment that one turns to the late edition of the plays to find scarcely a page bearing on the originals of Davenant's plot as against a dozen or more devoted to details concerning the opera, heroic play, etc., such as are easily accessible in almost any handbook of the stage.